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BUCKINGHAM MEMORIAL
EXHIBITION

ON January 12 a memorial exhibition of prints from the collection of the late Clarence Buckingham will be installed in the galleries of the Art Institute.

Mr. Buckingham, who was for many years a Trustee of the Art Institute and until his death in August, 1913, one of its most zealous supporters, was an ardent and discriminating collector of Japanese color prints and of etchings by both old and modern masters. His collections are notable for their extent and for their quality.

After Mr. Buckingham's death his sisters, Miss Kate and Miss Maud Buckingham, deposited the prints with the Art Institute for safe-keeping, and Mr. Frederick W. Gookin was appointed their curator. Although the prints have been shown by special appointment with the curator, they will now be placed on public exhibition for the first time.

The Japanese prints form one of the finest collections that have ever been assembled. All of the great Ukiyoe print designers are represented by many of their choicest works. The collection is especially rich in the early prints generally classed as primitives—a term which includes the black-and-white and the hand-colored prints produced between 1660 and about 1750, and also the earliest color-prints, made from two or three color-blocks only, which were issued between 1742 and 1764, when full color printing was perfected. Of the large single-sheet prints issued during this period and of the charming *beni-ye* in rose and green, Mr. Buckingham was fortunate in securing an unusually large number. These early works are rare in any state and extremely rare in the fine condition of many of those owned by Mr. Buckingham. His efforts to secure choice examples of the prints of Harunobu and Kiyonaga were rewarded by the acquisition of many works by these great masters. Kiyomitsu, too, is repre-

sented by a rather exceptional showing in quality and range of subject. It would be difficult to name another collection possessing such remarkable prints by Okumura Masanobu and Ishikawa Toyonobu. This list of artists' names might be extended much further if space permitted; but what has been said will suffice to give a general impression of the wealth of the collection.

Almost seven hundred Japanese prints—about half the number in the Buckingham collection—will be exhibited in the eight galleries in the south wing used for current exhibitions of the Art Institute. As nearly as circumstances permit they will be arranged chronologically with the works of each artist grouped together, thus affording a good opportunity for studying not only the style of each of the greatest artists, but also the development of the Ukiyoe school from the time of Moronobu to its culmination.

While these Japanese prints are being exhibited in the south galleries, and for a month or so longer, there will be an exhibition of Mr. Buckingham's etchings in the Print Room, Gallery 45. Here will be installed about three hundred prints, exceptionally fine proof impressions, including early states of many of the most important plates of Rembrandt, Durer, Van Leyden, Aldegrevier, Schongauer, Ostade and other early masters, as well as etchings by Whistler, Haden, Jacque, Buhot, Jacquemart, Cameron and other modern handlers of the etching needle.

CURRENT EXHIBITIONS

THE "one-man shows" are proving unusually interesting and varied this year. Seven of these special exhibitions were opened on December 10 and will remain in place until January 3. Robert Vonnoh shows more than sixty paintings, not only portraits, for which he is best known, but also figure studies and many landscapes. The scope seems the broader and the handling the more varied because the collection is

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in part retrospective, showing works painted some years ago, as well as his recent productions. Attractively installed in the same galleries are Bessie Potter Vonnoh's statuettes. These are delightfully rendered portraits or ideal figures, in which

coasts and especially "Eight panels of the sea," small sections of the water without sky studied intimately for the brilliance of their changing color and iridescence.

Charles Warren Eaton shows about



BUILDING THE COFFEY-DAM—BY W. ELMER SCHOFIELD
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1914

mothers and babies and young girls predominate, composed with a keen feeling for grace of line and sculptural mass. Mrs. Vonnoh was a student at the Art Institute under Lorado Taft. She is represented in the collections of the Museum by a group of statuettes, in plaster, presented by the Arché Club in 1895.

Marines by Charles H. Woodbury, one of America's most distinguished painters of the sea, hung with liberal space in Gallery 25, present a very impressive appearance. No less interesting than the larger and more important canvases are the vivid sketches of tropical

fifty landscapes and a group of thumb box sketches, entirely of Italian lakes and villas. In their bright color and illumination Mr. Eaton strikes a new note not familiar to us from his contributions to the annual exhibitions of American art.

Miss Jane Peterson's work will be remembered from her exhibition at the Art Institute about five years ago, when she showed the product of several years painting in Europe and Northern Africa. The present exhibition is composed of about twenty refreshing studies in light and color illustrative of Miss Peterson's recent painting in the gardens of American estates.

George Bellows, a brilliant member of the younger New York group, strikes the most modern note in the group of exhibitions. Perhaps his most interesting trait is his ability to sum up the significant features of such complex subjects as a circus, a fight, a skating party, in a manner that gives the observer the keenest possible impression of the totality of the scene. Strength, color and vigor of action are the striking notes of his exhibition. The Friends of American Art have purchased "Love of Winter."

Earl H. Reed shows about sixty etchings, chiefly characteristic and poetic renderings of the sand dunes, including several proofs exhibited at the Paris Salons of 1912 and 1913. They are pleasingly hung on a white background in single line. Mr. Reed, Miss Peterson, Mr. Eaton and Mr. and Mrs. Vonnoh were present at the reception which opened their exhibitions.

STAGE CRAFT EXHIBITION

A UNIQUE exhibition of the art of the theater was opened in the Art Institute on December 21, to remain in place until January 10. This exhibition, assembled by Mr. Sam Hume of Cambridge, Mass., and shown earlier in his own studio and in New York, is probably the first comprehensive showing of the new stage craft in America. It consists of twenty-seven scenic models, and numerous reproductions and sketches by Leon Bakst, Gordon Craig, Livingston Platt, Max Reinhardt and others, illustrating costuming and staging. Mr. Hume, who worked with Gordon Craig at Florence before Mr. Craig started his school, shows eight models, among them three arrangements of a simple setting for the Poetic Drama. Mr. Joseph Urban is represented by ten models for operas produced by the Boston Opera Company, all highly pictorial and elaborate in setting.

Besides the diminutive scenic models there is a larger model of the Greek theater at Berkeley, California. There is

great ingenuity used in the installation of the models. The room is dark, they are framed in black and are illuminated by invisible lighting from above.

A special feature of the exhibition is a large model of the sky dome used in German theaters but not as yet in the United States, which gives a remarkable sense of distance and depth to the scene. Mr. Hume has given frequent demonstrations of the new lighting system used in connection with this device by means of which there is produced an extraordinary illusion of natural lighting. The diffusion of light is complete so that the sources of illumination cannot be detected, and a practically unlimited variety of effects is produced by the use of several combinations of lights.

AMERICAN ART EXHIBITION

IN the Annual Exhibition of American Paintings and Sculpture, which was held from November 3 to December 6, the following honors were awarded:

The Potter Palmer Gold Medal and prize of one thousand dollars to Richard E. Miller for the painting "Nude."

The Norman Wait Harris Silver Medal and prize of five hundred dollars to Philip L. Hale for the painting "Portrait."

The Norman Wait Harris Bronze Medal and prize of three hundred dollars to Charles H. Davis for the painting "The northwest wind."

The Martin B. Cahn Prize of one hundred dollars, to be awarded to a Chicago artist, to Alfred Juergens for the painting "Garden flowers."

The jury which selected and hung the pictures and awarded the prizes was composed of the Art Committee of the Art Institute and the following artists: painters, Karl A. Buehr, Leonard Ochtman, William M. Paxton, T. C. Steele, Douglas Volk, Frederick J. Waugh, William Wendt; sculptors, Richard W. Bock, Leonard Crunelle,